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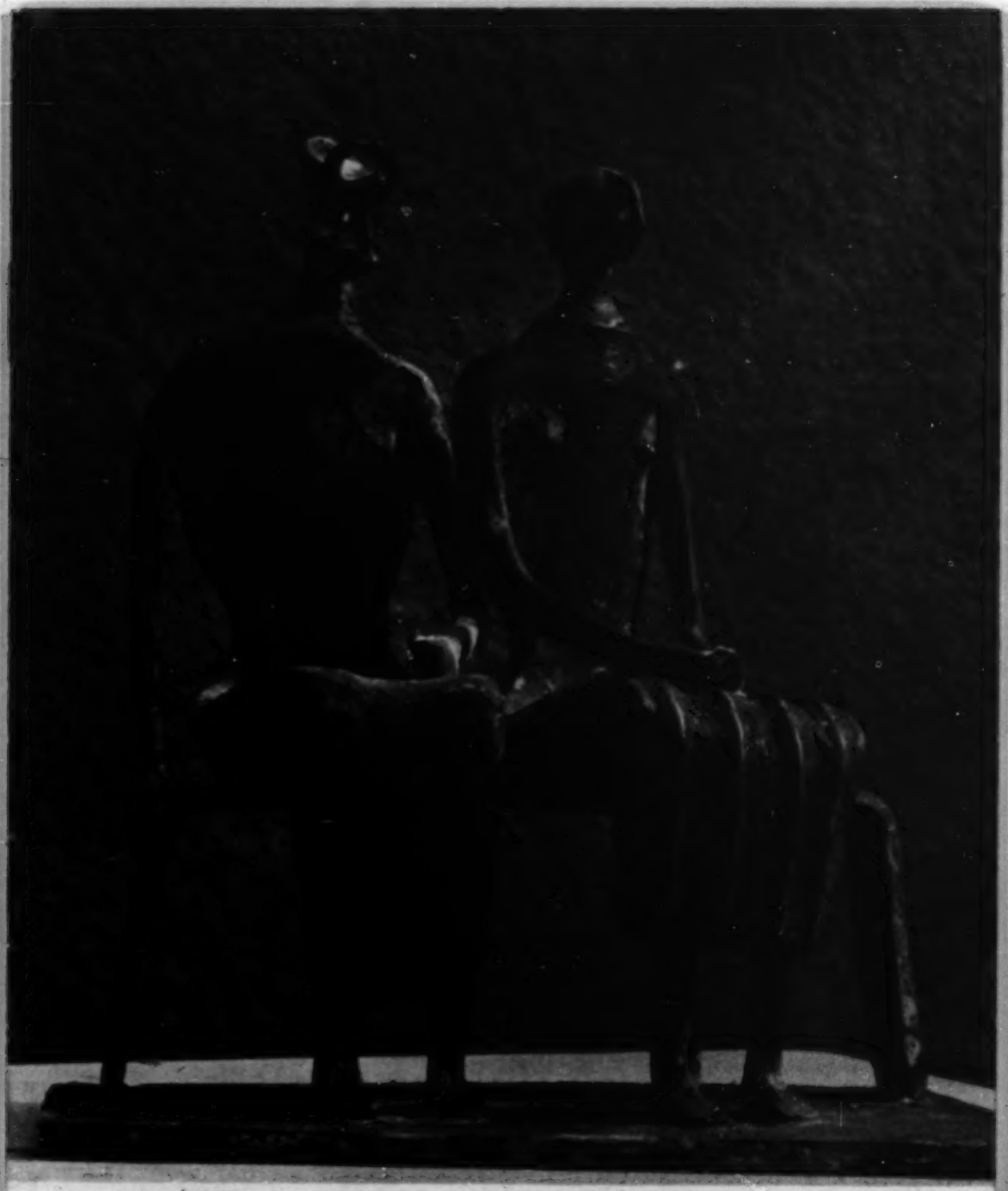
Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

General



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Henry Moore.

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HENRY MOORE

November 2

December 4

1954

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK

L. 2848.
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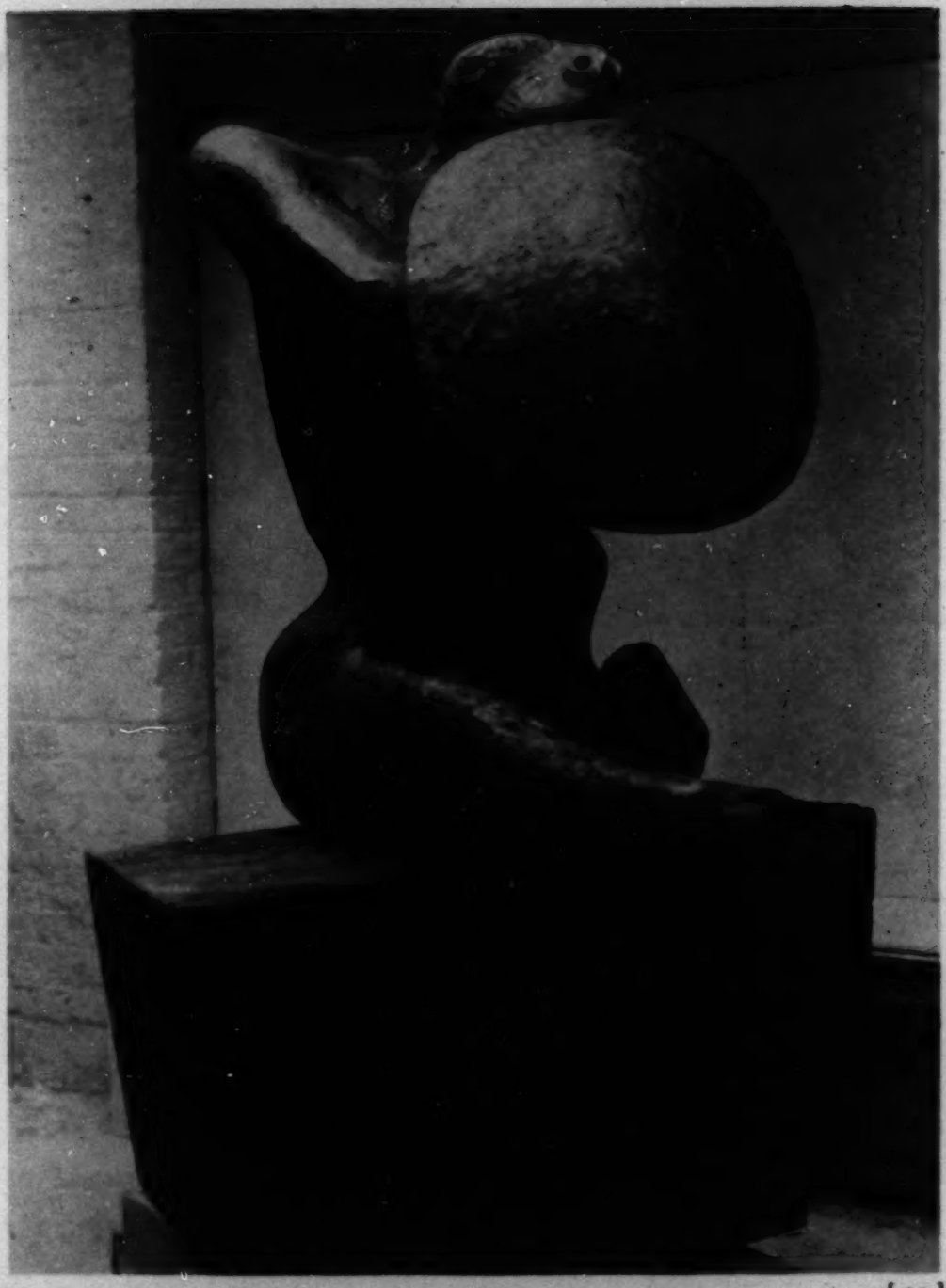
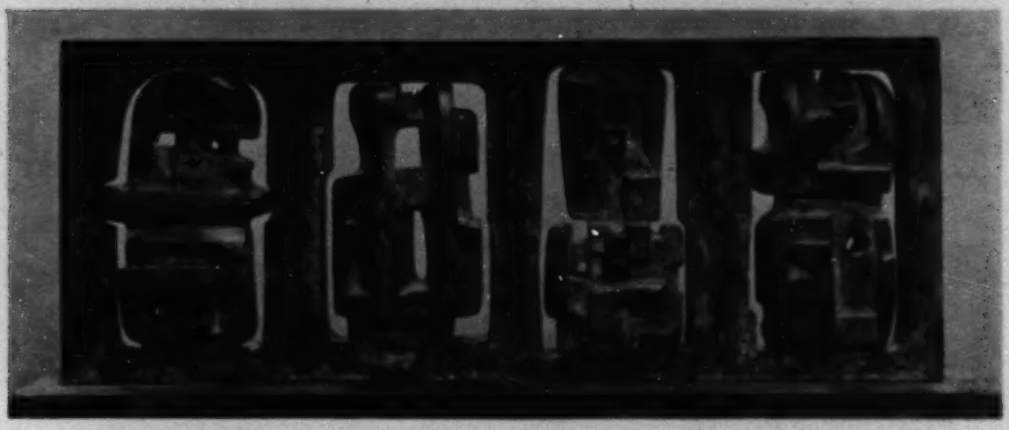
COVER: *King and Queen*

KING AND QUEEN

The "KING AND QUEEN" group has nothing to do with present-day Kings and Queens but is more connected with the archaic or primitive idea of a King. The "clue" to the group is perhaps the head of the King which is a head and crown, face and beard combined into one form and in my mind has some slight Pan-like suggestion, almost animal, and yet, I think, something Kingly. How the group came about I don't know, unless it may be that in the last year or two I have read stories to my daughter in which Kings and Queens have appeared a lot and this might have made one's mind open to such a subject.

Henry Moore





ESSAYS BY HENRY MOORE

NOTES ON SCULPTURE*

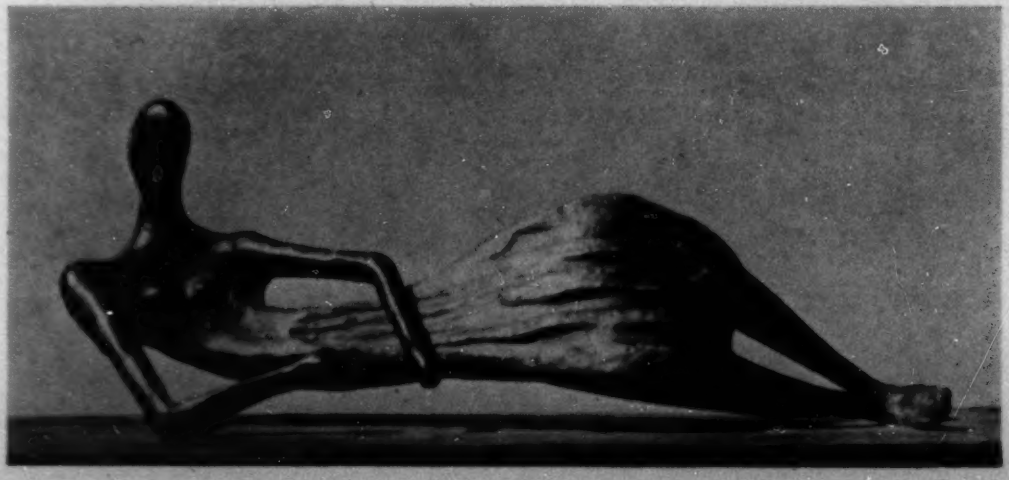
It is a mistake for a sculptor or a painter to speak or write very often about his job. It releases tension needed for his work. By trying to express his aims with rounded-off logical exactness, he can easily become a theorist whose actual work is only a caged-in exposition of conceptions evolved in terms of logic and words.

But though the non-logical, instinctive, subconscious part of the mind must play its part in his work, he also has a conscious mind which is not inactive. The artist works with a concentration of his whole personality, and the conscious part of it resolves conflicts, organizes memories, and prevents him from trying to walk in two directions at the same time.

It is likely, then, that a sculptor can give, from his own conscious experience, clues which will help others in their approach to sculp-

ture, and this article tries to do this, and no more. It is not a general survey of sculpture, or of my own development, but a few notes on some of the problems that have concerned me from time to time.

Appreciation of sculpture depends upon the ability to respond to form in three dimensions. That is perhaps why sculpture has been described as the most difficult of all arts; certainly it is more difficult than the arts which involve appreciation of flat forms, shape in only two dimensions. Many more people are "Form-blind" than "colour-blind." The child learning to see, first distinguishes only two-dimensional shape; it cannot judge distances, depths. Later, for its personal safety and practical needs, it has to develop (partly by means of touch) the ability to judge roughly three-dimensional distances. But having satisfied the requirements of practical necessity, most people go no farther. Though they may attain considerable accuracy in the perception of flat form, they do not make the



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further intellectual and emotional effort needed to comprehend form in its full spatial existence.

This is what the sculptor must do. He must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head – he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualises a complex form from all round itself; he knows while he looks at one side what the other side is like; he identifies himself with its center of gravity, its mass, its weight; he realizes its volume, as the space that the shape displaces in the air.

VICTORIA AND ALBERT MUSEUM LIBRARY

And the sensitive observer of sculpture must also learn to feel shape simply as shape, not as description or reminiscence. He must, for example, perceive an egg as a simple single solid shape, quite apart from its significance as food, or from the literary idea that it will become a bird. And so with solids such as a shell, a nut, a plum, a pear, a tadpole, a mushroom, a mountain peak, a kidney, a carrot, a tree-trunk, a bird, a bud, a lark, a lady-bird, a bulrush, a bone. From these he can go on to appreciate more complex forms or combinations of several forms.

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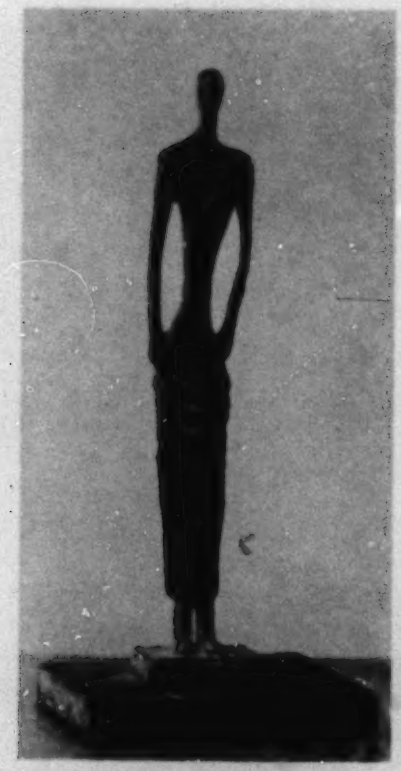

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CATALOGUE

1 **STUDY FOR STANDING FIGURE**
1951. Bronze. H. 10"

2 **HEAD OF AN ANIMAL**
Bronze. 1951. H. 7½"

3 **MOTHER AND CHILD IN LADDERBACK CHAIR**
1952. Bronze. H. 15¾"

4 **SEATED FIGURE**
1952. Bronze. H. 8"

5 **RECLINING FIGURE PEARL NO. 1**
1952. Bronze. L. 8"

6 **HELMET HEAD**
1952. Bronze. H. 6½"

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7 **RECLINING FIGURE PEARL NO. II**
1952. Bronze. L. 9¼"

8 **THREE STANDING FIGURES**
1952. Bronze. H. 10"

9 **MOTHER AND CHILD**
1952. Bronze. H. 8¼"

10 **BIB STANDING FIGURE**
1952. Bronze. H. 9¾"

11 **LEAF FIGURE**
1952. Bronze. H. 9¾"

12 **BONE STANDING FIGURE**
1952. Bronze. H. 8¼"

13 **LEAF FIGURE II**
1952. Bronze. H. 9½"

14 **DRAPED RECLINING FIGURE**
1952. Bronze. L. 6½"

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15 **RECLINING FIGURE IV**
1952. Bronze. L. 6"

16 **RELIEF HEAD**
1952. Bronze. 4" x 4½"

17 **RELIEF HEAD AND NECK**
1952. Bronze. 4½" x 4"

18 **WARRIOR WITH SHIELD**
1953. Bronze. H. 7¾"

19 **WARRIOR WITH SHIELD**
1953. Bronze. H. 5'4"

20 **RECLINING FIGURE**
1953. Bronze. L. 36"

21 **WOMAN SEATED ON BENCH**
1953. Bronze. H. 8½"

22 **STUDY FOR TIME AND LIFE FRIEZE**
1953. L. 42"

23 **HEAD OF A WARRIOR**
1953. Bronze. H. 10"
Lent by Joseph Hirshhorn, Toronto

24 **THREE STANDING FIGURES**
1953. Bronze. H. 28"

25 **MOTHER AND CHILD**
1953. Bronze. H. 20"

26 **HEAD**
1950. Bronze. H. 15"

27 **KING AND QUEEN**
1953. Bronze. H. 5'4½"

28 **THIN RECLINING FIGURE**
1953. Bronze. L. 6"

29 **HANDS**
1953. Bronze. L. 5½"
Lent by Wright Ludington, Santa Barbara

30 **MINIATURE ROCKING CHAIR**
1953. Bronze. H. 5¾"

31 **STANDING FIGURE**
1953. Bronze. H. 10¾"

32 **EGYPTIAN RECLINING FIGURE**
1953. Bronze. L. 8¾"

DRAWINGS, PASTELS AND WATERCOLORS

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KG
24.11.1954.